

IN COMMUNION WITH COSMIC CONSCIOUSNESS: TRANSLATING THE POET NARENDRA MODI

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ABSTRACT

Inventively the present study evaluates and shares the experiences of translating the poetry of Narendra Modi, (Source language Gujarati into target language English, text in translation: AANKH AA DHANYA CHHE). It traces the course of translation as the journey within, a divine communion with cosmic consciousness an idea of nation building and collective harmony. This paper is an attempt to decipher poet's universal vision of harmony and his idea of nation building discovered while translating his work. The quest of translating AANKH AA DHANYA CHHE initiated in 2012, I am glad to present this study after working on it gradually for long, in this paper, poems 1 – 18 are selected for translation study and conclusions are drawn thereby. The paper focuses that translation can be taken as power and it is linked with national identity, in the process of translating the poet he is seen celebrating the spirit of individual, society, nation and the grandeur of cosmos as a whole. Poet Narendra Modi in translation is keenly observed as a poet and leader with multiplicity of stands. The paper projects how and why poet Narendra Modi and leader Narendra Modi is promising because while translating him he shows that the poet in him sings about internal order of man, while the leader relates to ordering of men. A quest for internal order in a given epoch coincides with the external ordering and this finally leads to construction of better society, new nation and a new world. The present study is progressively morphed into concern with cosmic rhythm instead of simply looking for influences and forerunners of translations in literature from various periods. I have gravitated towards sharing my zest of translating the poems from AANKH AA DHANYA CHHE. It is a more radical investigation into the possibilities and limits of translation as field of human creativity. Attempting this translation is like advocating a way of inquiry, the interchange of human spirit, language and the objects of nature, corresponding to the interplay of poet and readers. I conclude and elaborate on following points related to translation and present study –

- *Language consist of words*
- *Words are signs of natural facts*
- *Nature translates its own semiotics of spiritual facts*
- *Nature is symbol of spirit translated in creative works of men and women.*

In act of translation we enter the cosmos of the poet and we are entirely in spiritual union with his consciousness, while departing we never lament but we celebrate the communion.

KEYWORDS: Communion, Consciousness, Cosmos, Nation Building, Universal Harmony.

Original Article

Received: May 24, 2016; **Accepted:** Jun 17, 2016; **Published:** Jun 25, 2016; **Paper Id.:** IJELAUG20161

INTRODUCTION

In our increasingly multilingual and broader shifting world, translation study in recent times has thrived beyond the science of converting one language into another. Ahead of conventional theories of translation,

innovative and experimental poetry, literary theorization and the internalization of literature, translation and communication are all shaping the definitions between originals and the incarnations.

As globalization rewrites the national and cultural identities, so does it refine and define anew the previously cut – and – fit idea of translation. It recreates wearing striking outfits, colored glasses, novel makeover, and entering in kaleidoscopic interdisciplinary designs, shades and colours.

Inventively the present study evaluates and shares the experiences of translating the poetry of Narendra Modi. It traces the course of translation as a journey within, a divine communion with cosmic consciousness an idea of nation building and collective harmony. This is a humble attempt to decipher poet's universal vision of harmony and the basic idea of nation building. Few poems from the collection *AANKH AA DHANYA CHEE* are selected for translation study.

DISCUSSIONS

Translation can be taken as power and it is linked with national identity. In the journey of translating the poet Narendra he is discovered celebrating the spirit of an individual, folks, society, nation and the entire cosmic consciousness. While in translation the text reveals him as poet and a leader, with multiplicity of stands. His poetic text features him as very promising as a poet he sings about internal order of man, while as a leader he relates to ordering of men. A quest for internal order in a given epoch coincides with the external ordering and this finally leads to building a enhanced society, new nation and newer harmonious world.

This work is progressively morphed into concern with cosmic rhythm instead of looking for the influences and forerunners of translations in literature from various periods. It is gravitated towards sharing my zest of translating the poems from *AANKH AA DHANYA CHEE*. It is a more radical investigation into the possibilities and limits of translation as a field of human creativity. Attempting the translation of poems from *AANKH AA DHANYA CHEE* is like advocating a way of inquiry, the interchange of human spirit, language and objects of nature corresponding to the inter play of the poet and readers.

- **Translation as Process of Analysis**

The act of translation in cultures has been going on since olden days, but the act of theorizing about translation is of newer origin. In last few years an attempt has been made to comprehend the progression and methodology of translation. Critics and writers have tried to evaluate its merits giving rise to whole range of conceptualizing which is now called translation studies. While transforming minor area translation studies into a major scientific discipline, scholars in linguistics, cultural studies and other associated areas have taken methods from structuralism and linguistics to theorize about act of translation and its activities.

Translation has been described variously by several scholars from time to time. Theodore Savory defines translation as an 'art'; Eric Jacobsen defines it a 'craft', while Eugene Nida describes it as 'science'. Horst Frenz goes a step ahead and says – Translation is neither a creative art, nor imitative art but it stands somewhere between the two. (Horst Frenz, 1961, 72-76)

It has been argued that there can be no perfect translation as translation always exists within the translatable and the untranslatable. As theorists of translation study say that text possesses the metaphysics of presence and therefore cannot be reduced to a formula, ideology or method. Look at the following poems and translations from *AANKH AA DHANYA CHEE*.

Table 1

ધન્ય	SANCTIFIED
પૃથ્વી આ રમ્ય છે. અંખ આ ધન્ય છે.	Sanctified is the Earth. For our sight's delight.
લીલાદ્ધ ધાર પર તડકો હોળાય અહી. તડકાને કેમ કરી ગાલ્યો જિલાય નહી. બોમ તો ભવ્ય છે. ને પૃથ્વી આ રમ્ય છે.	Sunshine is pouring on emerald green grass. It cannot be seized surpass. Sky is majestic. And the Earth is equally charismatic.
આભમાં મેઘધનુષ મ્હોરતું, ફોરતું. હવામાં રંગના વર્ષણો દોરતું. કિયા ભવનું પુણ્ય છે?! જિંદગી ધન્ય છે, ધન્ય છે.	Rainbow in the Sky thriving and escalating. Colours in the wind circling. Is our being boon of some birth?! Life is an eternal mirth.
સમુદ્ર આ ઊછળે સાવ ઊચે આભમાં. કોણ જાણો શું ભર્યું છે વાદળોના ગાભમાં ! સભર આ શૂન્ય છે. પૃથ્વી આ રમ્ય છે.	Leaping and soaring is the Ocean. Secrecy stored in the womb of the clouds known to no one! Oblivion is absolute. This Earth is innate.
માનવીના મેળા સાથે મેળ આ મળતો રહ્યો. ને અન્યના સંગાથમાં હું મને કળતો રહ્યો. આ બધું અનન્ય છે. ને કેક તો અગમ્ય છે.	Man joyous in congregation with men in association. And I envisage myself continuously in compassionate relation. All is unique undefinable. Amazing and inexplicable.
ધન્ય ધન્ય ધન્ય છે. પૃથ્વી મારી રમ્ય છે.	Exceptionally adorable. My Earth is affable.
(Modi, 2007, 10-11)	(Translation by the author of the paper)

Table 2

અમે	WE
અમે જિંદગીના જગારી યાર છીએ અમે હાકમજલ્દો ખાર છીએ. કોઈ રોકે નહી, કોઈ ટોકે નહી: અમે મનગમતો દરબાર છીએ. અમે મનજાવે તો ઊડીએ છીએ. કે દરિયામાં જઈ દૂલીએ છીએ: અમે પહાડ ઉપરના સૂરજ થઈને મધરાતે પણ ઊગીએ છીએ. કોઈ છોટ નથી, સંકોચ નથી : અમે વહાલ તથી વજાર છીએ. શાખાઓ અમને પાગલ કહે છે : એ સાચા છે! અમે ખોટા નથી. એક વિશાળ દરિયો ઊછળે છે : અમે ફૂટીએ એ પરપોટા નથી. અમને કયાં કોઈ કંદો છે : અમે દરિયાની મજબાર છીએ.	To lovely life we are closely akin. To exuberant love we unconditionally give-in. Do not halt us, do not joint us within As to preferent company we joyously turn-in. If we wish, our flight may begin If we want in deep oceans we plunge to dip-in. Alike the Sun on hill top grin. In mid night too we upraise to be seen. Neither reservation, nor hesitation fin Towards affection we always lean. By wise, as lunatic we are chargin; Neither they lose, nor do we win! A huge Ocean leap where-in: We are not the bubbles that break-in. Do not think of us, as shore on the scene We are the main stream where Oceans begin.
(Modi, 2007, 14-15)	(Translation by the author of the paper)

The spirit of poet celebrating the grandeur of nature is retained in the translations too. The translated text sings with similar ecstasy, it is chanting the fortune of mankind for subsistence on this glorious earth. The divine persuasive power of the poet is retained in the TL text. It strengthens our belief that God has gifted only human beings with cognitive capacity of perceiving, experiencing and understanding so let us embrace the whole world with open arms and thus celebrate the glory of our being on earth. The flight of transcendence of poet in SL text transports the translator in TL text

and ultimately the readers relive the same experience.

Translating a text or theorizing about it is one of the most effective forms of political and institutional interventions that not only transform the text but also its context. (Derrida, 1986, 160) Since translation is pervaded by ethical political and judicial considerations, it cannot be reduced to formula, ideology or methodology. The text always exists as ‘field of forces’ which is often ‘heterogeneous, differential, open and so on’ (Derrida, 1886, 167-8). The text possesses the ‘metaphysics of presence ‘to use Heideggerian phrase. The above translation of poems try to covey that translation is something more than art, craft or science. It is a process of analysis, interpretation and creation that leads to replacement of one set of linguistic resource and values for another. In this course it is possible that sometimes the original is lost but an easily identifiable core is kept intact. Translation is in such situation an act of adjustment and negotiation.

- **Translation is an Operation Performed on Languages**

Translation is an operation performed on languages: a process of substituting a text in one language for the text in another. Clearly then any theory of translation must draw upon a theory of language – a general linguistic theory (Catford, 1965, 1).

Language has been described by linguists as ‘patterned behaviour’. Translation is a kind of operation performed on two languages: the source language and the target language. Since communicating the correct meaning is the main goal in translation there is not much problem in non literary translation. Poetry translation is a real challenge as it is not easy to find equivalent textual and literary material of SL in the TL. Examine the translation of the following poems with its original text.

Table 3

આજ	TODAY
<p>આ હતું તે હતું, આમ હતું, તેમ હતું, અહી હતું, ત્યાં હતું – અહી હતાની હતા—હતાની મનમાં હવા ખડકરોમાં ખોરડાં વૈભવનાં ને ગલીઓમાં કેમ અટવાયા કરીએ છીએ આપણે પડળાયાના પ્રેતની જેમ?</p> <p>ભૂતકાળ જાણે ભૂત-પ્રેતની છાયા લઈને ભટકતો ઇતિહાસનો આત્મા. આત્મા અમર છે... અમરત્વને પણ જોઈએ છે વર્તમાનનો દેહ. આવતે કાલે અમર થવા માટે ગઈ કાલની આટલી બધી માયા રાખીને આજને અંધા સામે દગ્ગો દઈને જવવાનો અર્થ ખરો?</p>	<p>This was there, that was there, Like this was there, like that was affair, It was here, it was there- Was there, we bear In mind the air, Diachronic hovel of grandeur And On the through fare Why we wander pare Are we the shadows of ghosts that ware?</p> <p>Past glare Shadows of past-spirit stare With care Drifting history beware Ātman fair Ātman unpair Immortal flare..... Immortality also declare The embodiment of existent share.</p> <p>To be immortal in future, we prepare But from excess Māyā of past can we spare Is present aware Of its purposeful betrayal unfair This is how, to live we dare Is there a meaning to life that we rear?</p>
(Modi, 2007, 20-21)	(Translation by the author of the paper)

Table 4

આપણે	ME: SOLITARY WANDERER
<p>સમીસંજની વેળા: આપણે રમતારામ અકેલા. મારા આ તનમનમાં ઊભરે તરણેતરના મેળા.</p> <p>કોઈ પણ નહીં લેવુંદેવું: કદી હોય નહીં મારું—તારું, આ દુનિયમાં જે કે છે તે મનગમતું મજિયારું.</p> <p>રસ્તો મારો સીધોસાદો: નહીં ભીડ: નહીં ઠેલમઠેલા સમીસંજની વેળા: આપણે રમતારામ અકેલા.</p> <p>કોઈ પંથ નહીં: નહીં સંપ્રદાય: માણસ એ તો માણસ, અજવાળામાં ફરક પકે શું? કોઉંયું હોય કે ફાનસ.</p> <p>જળાંજળાં ઝુમરની જેવાં કયારેય નહીં લટકેલા સમીસંજની વેળા: આપણે રમતારામ અકેલા.</p>	<p>Of dwindling dusk: I am the perpetual solitary wanderer. Within me leaping fairs of Tarnetar.</p> <p>Neither borrower nor a lender: between you and me no barrier, Best-loved, dearest among dearer our uniter, pious be our prayer.</p> <p>My ways simple, straight anterior: never foregather or posterior Of dwindling dusk: I am the perpetual solitary wanderer.</p> <p>No stern doctrine: Not even dogma: of humanity we humans are torch-bearer, Does it matter to bright light? Shining forth earthen or lantern lamp a carrier.</p> <p>Never displaying to dazzle like chandelier Of dwindling dusk: I am the perpetual solitary wanderer.</p>
(Modi, 2007, 22-23)	(Translation by the author of the paper)

Mark the words like ‘Atman’ and ‘Maya’ in the first poem, these are almost untranslatable words of Bhartiya Darshan (Indian Philosophy). Therefore for such words glossary at the end of the poem is inevitable or else the reader may look for footnotes. In the next poem it takes great efforts decide the title of the poem as it is within the poem. By single reading of the poem one cannot decide its spirit. The delight and mirth of the wanderer in the poem are to be recognized before finalizing the title of the poem. The poem consists of words like ‘Tarnetar’ that needs cultural understanding on part of poet, translator and audience.

Translation is new field in theory and in practice of literature its epistemological importance lies in its contribution to the ‘theoretical practice’ of homogeneity of the natural union between the signifier and the signified. This homogeneity is proper to all social enterprise which we call writing (Steiner, 1975). Here the problem of translation is enhanced by linguistic indeterminacy which is result of cultural variations and perpetual changes. Next to it is the unfamiliar words of the ‘text’. In poetry translation the ‘text’ is vital as the ‘text’ has to be rendered in another language.

- **Translation and Trans – Creation: Positive Culturally and Literally**

Indeed language is inextricably tied to culture. At its best vibrant and thriving language is full of complexities. Modi’s poetry is technically regional (Gujarati), yet ‘the sphere of language’ in his poems is magnified by the way he utilizes memory, ceremony and spirituality. The following poems provide an illustration.

Table 5

<p>ઉઠો વીર</p> <p>નીદરની ચાદર ઓછીને વીર તમે ઉઠો જાગો આસમાની આગની ભાલો ભોકાય એવાં કિરણોને</p> <p>સૂતાં રહા શરીર. કુ ઝણકી રહે ખમીર. ધગધગતી એ જાળ લાવ્યો છે... ગાલ થઈ પડકારો.</p> <p>દેવી કર્માણા - એના ચિત્કારોને કાન ભરીને સુખો. એ પહેલાં જાગો તો, કંઈક કર્યુ કહેવાય તે પૂર્વે ઉઠો....</p> <p>રુક્મિષીનું રુદ્ધન સાંભળી આપણી પાસે સમય રહ્યો છે થોડો. હવે ના વાંસળી થઈને વાગો. કે માનવતાને કયાંય કદી નહીં</p> <p>ને વાણી ચીથરે હાલ થાય એ પહેલાં થોડો ને જાગો</p> <p>સ્વાન્ન... આગની રાખમાં રોણાયાં છે.. અંધળા રાહદારોથી મતપેટી મોતપેટી બની છે. મત નહીં માથાં ધ્યાં છે. હિમાલયની કૂખને દવ લાગ્યો છે.... આ દવને ટારવા માટે થોડો.</p> <p>ને ઈશ્વરકૃપા માંગો. વીર હવે તો જાગો. આસામ કાંપી રહ્યું છે. વધ થતો બાલુકાનાં ચિત્કારથી... નિઃસહાય બની પડી છે સપ્તભગીની. ચિત્ત પર સળગતી ઉઠો... વીર અને ધીર...</p> <p>આસામ જ નહીં દેશની કાળ સળગી છે. ઉઠો વીર ને ધીર કાયરતા કોઠે પડી જાય તે પૂર્વે ઉઠો... વીર હવે તો જાગો!</p>	<p>WAKE UP HERO</p> <p>Cuddled under comforter Mortals slumber. Arise, awake O'Lion-hearted asunder Shine by thy vigour. Desire thy fire Blaze by heavenly luster..... As rays pierce like spears Demur thy armour.</p> <p>Devi Kamakhya-</p> <p>The thunder of thy out cry we hear Harken ere act without fear Wake up from slumber..... To redeem Rukmini's rumble yonder Like lord of Dwarka dart near, Time: the swift surpasser Surmount shoot sudarshana here. Thou shalt not flow only like flute mere. O'Lion-hearted let courage be thy power. Before wards worn-out faster Awake O' heroes headway further Everywhere disgrace defeated, hail honour Let us spread altruistic culture.</p> <p>Dream Desire..... Turn to ashes from fire Crushed cumber..... Visionless wayfarer diliver Ballot-box to death-box changeover Only not the vote, heads offered in number matter. Womb of the Himalaya at fire..... Pace, extinguish, cohore Ask for mercy, God is the giver.</p> <p>O' heroic conquerer, wake by thy vigour Assam Shiver By bloodshed of her children dear.... Very helpless Saptbhagini appear. Recline burning on the funeral pyre Stir up..... enduring and daring..... jeer</p>
(Modi, 2007, 32-33)	(Translation by the author of the paper)

Table 6

આંકડ	LAMENTATION
<p>તારા વિશે જાણ્યુ અને મારા મનના હિમાલયને દવ લગ્યો. તને જોયો અને મારી આંખમાં ચાંદ ઉજ્યો, મારી અંદર સુખદનું એ ભણ્યું. તું મળ્યો અને મારે ઝેરુંવે સુગંધના પહાડ ખડકાઈ ગયા.</p> <p>પણ હાય.....! આ પહાડ ઓગળી રહ્યા છે. સુખદની સોંકમ મને દગડી રહી છે. અને રાખ થઈ છે. સપનાની સોંપાત. દૂર ડિનારે મારી આંખનો ચાંદ ક્ષિતિજે જઈ બેઠો છે: તારા વિના મારી નાવને ડિનારે લઈ જાય એવો સુકાની કયારે મળશે?</p>	<p>I knew about you And then began the conflagration of grief In the Himalaya of my mind I saw you and My eyes experienced Moon rise, Within my being Sandalwood tree flourished. You met and Scented mountains Heaped within me.</p> <p>But alas.....! These mountains Are melting Scented sandalwood Burns me And to ashes Turn the gift of dreams. Always ashore The Moon of my sight Dwells on the horizon; Without You When will I get the helmsman To steer my sail to shore?</p>
(Modi, 2007, 16-17)	(Translation by the author of the paper)

Some lines are arguably more powerful in TL because of the role that systematic destruction of native languages played in the world history. Modi's intended audience is plain he is speaking and addressing the entire human race. His poetry exemplifies the notion that when poet creates in a language, it helps that language become vital, potent, and beautiful. It won't be agreed upon easily but still I say that translation trans- creation can prove positive both culturally and linguistically. The chief question is can translator translate poets of diverse cultural history into English to communicate the untranslatable. Do Modi's poems communicate Indian experience (while in translation), through the agency of English language? Or actually they help to make English more Indian, and in turn more encompassing of the full range of its cultural history?

Language has a long memory and so it is the job of the poet, translator and even the reader not only to choose and interpret their words wisely, but also to remember how easily words lie, and to consider it as our duty to strive for a language that is full and complicated and culturally loaded as it is to be human.

• Moving Across Languages and Cultures

It is said that we are a memory of narrative, we tell to ourselves. Words are our tools to this end. Words gain meaning by existing in relation to other words just as we gain meaning by the ways that we exist in communion with consciousness of other beings on the planet. Give a close reading to following poems.

Table 7

અચાનક	SUDDENLY
અંધકારના કળા કાગળ પર હું ચીતનું છું એક સરોવર. સરોવર પર જૂદે છે એક ડાળી ભમરાનો ગુજારવ લઈને. ઘેરા અંધકારને હળવો કરવા હું ચીતનું છું એક ચંદ્ર. હવાને આપું છું ભૂરો ભૂરો રંગ સરોવરના શોત જળ જેવો. અચાનક વૈશાખનો બપાદોરી સૂરજ કાગળને બાળીને ભસ્મીભૂત કરી નાખે છે અને મારા હાથમાં થીશી જાય છે પીછી – મેડકનો ચિત્કાર મોસમનાં સપનાં સપનાંની મોસમ સધણું બાળીભવન.	On darkness of the page black I paint a lively lake. Along with the bee humming for merriment sake. One bought tend to bend inclined upon the lake. To lighten the darkness opaque One enlightening Moon I make. For winds, bluest colour I unpack Like serene waters of the lake. Suddenly the scorching Sun of (Vaishakh) partake Burning the page, turning it to ashes flake. And in my hand Frozen painting brush unrake- Frog's shriek rake Dreams of season retake Seasons of dream awake Everything evaporates at stake.
(Modi, 2007, 12-13)	(Translation by the author of the paper)

Table 8

આખ્યું વિશ્વ	WHOLE WORLD
ગઈ કાલના રસ્તાનો આવી ગયો અંત. અની ધાર પર બેંધું છે આજની સવારનું વૃક્ષ. હવાની ડાળી પર ઝૂલે છે કિરણનાં ફૂલ. કોઈ મનગમતી ભૂલ કરતું હોય એમ પંખી નિરાંતને જવે ગાય છે. હું ખોલી નાખું છું તમામ ભારી. અસ્તિત્વ આટલું રૂપાણું કયારેય નથી લાગ્યું. હું મારા શરીરને, મનને, હઠધને પ્રભુપ્રસાદ જ જાણું અને આપું વિશ્વ જાણે કે મારી બાથમાં સમાઈ જાય છે.	Ways of past came to an end. On its edge stand The morning tree called present apprehend. On the bough of wind wend Flowers of rays God-send. As one willingly err to defend The bird sings with contend. When all windows ajar, rend, I beheld my being transcend. Ruminating body, head, heart whole blend It seems to me delight that God has lend As if whole world ascend In my embrace impend.
(Modi, 2007, 18-19)	(Translation by the author of the paper)

Table 9

એકાદુ આંસુ	ONE TEAR DROP
સંબંધો આવે ને વહી જાય. આંખમાં એકાદુ આંસુ રહી જાય. થીજેલાં આંસુમાં પથ્રનો ભાર છે. ખૂબી સિતાર, એના તૂટેલા તાર છે. હેરખી લું થઈને સળગે ને કાંચન નહી જાય. આંખમાં એકાદુ આંસુ રહી જાય. જાળવશું કાંચન લગી કટકાઓ કાચના ? જંખના, જુ રાપો કે લોય નહી યાચના. હેતા જળમાં તો સહી નહી થાય. આંખમાં એકાદુ આંસુ રહી જાય. શીતળ સંબંધ મને કાળજાળ લાગતા, ફૂલના પંથ ઉપર કંઠાઓ વાગતા. વિજન આ વનમાં હવે કોઈ નહી ગાય. આંખમાં એકાદુ આંસુ રહી જાય.	Life flow, relations high and low , come and go. But, a tear drop in eye stay and show. Stones burdened in frozen tears as though, Sitar aside, its broken strings ex-nihilo. Like Loo burn soothing breeze, no where blow. But, a tear drop in eye stay and show. Fractions of broken glass till when will we stow? Desiring, longing pleading be it not so. No signs are scripted on water's flow. But, a tear drop in eye stay and show. Pleasing feeling to me seem scorching such a contrario, Thorns hurt even on flowery soft roe. Amidst forest's melancholy, no melody will echo. But, a tear drop in eye stay and show.
(Modi, 2007, 34-35)	(Translation by the author of the paper)

If we believe in universal consciousness, eternal harmony, and in idea of human contact being intrinsic in exchange of ideas and language then we are all talking to each other all the time. Language belongs to all of us, and what we mean to say by our words is contextual and shifting. Back to the notion of original, it is commonly acknowledged that everything said has been said before. Just as we cannot find our way back to our past, similarly we cannot find our way forward to final translation. Hence there is no master text to which all translations are lesser. In poetry as well as translation there is no ultimate meaning. Indeed, the ‘trans’ in translation and trans – creation indicates that we are always moving across, languages and cultures.

With the above mentioned facts in mind translation and trans- creation have the power to do much more than just presenting copy or different language version of the original text. With these tools translator can add to the concept of literary property. Translator can create and assert a distinct space for his/ her translation to exist. And can expand the parameters of accepted language poetics.

One of the most insightful issues concerning translation has always been the question of faithfulness to the SL text. Historically a good translation was seen as something that tried to stay as close to the original text as possible in language, meter and rhyme and content. While that literal approach still exists today, present day translators are also concerned with the cultural implications of the text.

We understand and experience the delight of poetry in layers. The layers of culturally specific information that enlighten our understanding of text that is negotiable. In all these translations as a translator, I have considered the information load, aesthetic beauty and the limits of which a poetic translation may be able to convey this load. It seems that translation is an experience easier said than done to convey without prose narrative, glossary or footnotes.

- **Translationi an Act of Either ‘Bringing the Text to Audience’ or ‘Bringing the Audience to the Text’**

Jacques Derrida believes that translation exists between the fine boundary of translated and un-translated. A good translation must be able to transcend language and cultures (Venuti, 2004, 18). According to Popovic translation involves

high degree of creativity both linguistic and cultural. He argues that though the translator's art is "secondary" he has to "mix analytical thinking with creative abilities; creates according to fixed rules, and introduce the prototext into a new context" (Popovic, 1976, 38) Popovic defines source text as prototext and target text as metatext. Most translators employ their creativity to "choose within choices already made" (Popovic, 1976, 39).

The German translator Hans Vermeer introduced the concept of *skopostheorie* where the objective of the translator and the targeted reader become more important than finding similarities between languages (Nord 1997; Kussmaul 1995). Katherina Reiss and Vermeer saw a typical translation occupying the space between a translator's ability (Knowledge and Sensitivity) and interests (who commissions the translations). They visualized the text as an

"Information offer" by the producer to the receiver, an offer about the meaning and form of the source text (Reiss and Vermeer, 1996; 14).

It is somewhat interesting to note that Lyotard differentiated between language translations and language games; He argued that languages can be translated but the rules of one game cannot be translated into another. Also phrases and mathematical proof cannot be translated. He wrote, Languages are translatable, otherwise they are not languages; but language games are not translatable, because if they were, they would not be language games. It is as if we wanted to translate the rules and strategies of chess into those of checkers....A move in bridge cannot be "translated" into move made in tennis. The same goes for phrases, which are moves in language games; one does not "translate" a mathematical proof into narration. Translation is itself a language game. (Lyotard, 1979: 53; 1993; 21)

Table 10

કિયાપદ	VERB
મારી આસપાસ દોરો એક શાઢનુ વર્તુળ. પછી એ વર્તુળને ચોરસ કરો. એ વર્તુળ—યોરસમાં મૂકો રંગભેરંગી લખોટી જેવા શાઢો – શાઢો લિસ્સી લખોટી જેવા. કાચના શાઢો : સાચના શાઢો: અંસુ જેવા કે પૂર્ણવિરામ જેવા. વિશેષણોની આસપાસ મૂકો લક્ષ્મણરેખા રાખો મયંદા રામની નામની આસપાસ રચા કરો શૂન—રોકડીની રમત. અને કિયાપદને મૂકો કેન્દ્રમાં, પછી દોરો એક અનંત વર્તુળ.	Around me Sketch a circle of words. Subsequently convert the circle – to square. In circled square place marble like colourful words Words- Marblized glossy velvety words. Vitric words: Veracious words: like tears Or like full stop. Around the adjective Stretch a limit, 'Laxman Rekha' Retain reverence to Lord Rama Play around name game Of crosswords. And place the verb in center, Then sketch An infinite circle.
(Modi, 2007, 42)	(Translation by the author of the paper)

Table 11

ઓચ્છવ	JUBILATION
<p>પતંગ.....</p> <p>મારે માટે ઉર્ધ્વગતિનો ઓચ્છવ. મારું સૂર્ય તરફનું પ્રયાણ.</p>	<p>Kite.....</p> <p>For me jubilance ascending height. Towards Sun my flight.</p>
<p>પતંગ</p> <p>મારો ભવભવનો વૈભવ. મારી જ દોર મારા હાથમાં પૃથ્વી પર આ પગ ને આકાશમાં કોઈ વિહંગ હોય એવો મારો પતંગ...</p> <p>અનેક પતંગોની વચ્ચે પણ મારો પતંગ અટવાતો નથી કોઈ વૃક્ષની કણીઓમાં ક્યાંય બેરવાતો નથી.</p>	<p>Kite.....</p> <p>Of my multitude births grandeur bright. I control my string light My feet rooted on Earth right And in the Sky infinite Like bird my kite lithe My Kite.....</p> <p>Amidst many kites alight My kite constant upright In trees too its untangled might Unhooked sprite.</p>
<p>પતંગ –</p> <p>– જાપો કે મારો ગાયત્રીમંત્ર. શ્રીમંત હોય, દીમંત હોય કે રંક હોય – બધાને જ 'કારી પતંગ' બેગા કરવાનો આનંદ. આ આનંદ પણ નોખો—ખાનોખો. કપાયેલા પતંગ પાસે આકાશનો અનુભવ છે, હવાની દિશાની ગતિનું જ્ઞાન છે, પોતે એક વાર ઊંચે ગયો ને ત્યાં થોડુક રહ્યો એનું પ્રત્યક્ષ પ્રમાણ છે.</p>	<p>Kite-</p> <p>- As if in me Gayatri Mantra ignite. Prosperous or perceptive equally wight For poor too no divide- It is eventful to loot 'fallen-kite' It excite- give delight, words can't cite. Fallen-kite spotlight Its unique experience in Sky recite, Wisdom steer and speed unite, In the sky once precipitant had topflight, This fact no one can unwrite.</p>
<p>પતંગ....</p> <p>મારું સૂર્ય તરફનું પ્રયાણ. પતંગનો જીવ દોરમાં પતંગનો શિવ વ્યોમમાં પતંગનો દોશ મારા હાથ મારો દોર શિવજ્ઞાના હાથ પતંગ કાજે પવનવાટ શિવજ બેઠા હિમબાટ પતંગનાં સુપનાં માનવશી ઊચાં અદકાં પતંગ ઊંડે શિવજને ખાંબે માનવ ભોય બેઠો ગૂચ ઉકેલે.</p>	<p>Kite.....</p> <p>My acceleration toward Sun outright. Kite's spirit, string's rite finite In the sky strength of kite Flight of kite my hands inclite To Shiva surrendered my plight For kite wind a birth right On Himalayas reside, Shiva the Earth light Kite and men differ in their dreams slight Flight of kite to Lord's Shiva's lap indite Men on this Earth destined to undo knot smite.</p>
(Modi, 2007, 38-39)	(Translation by the author of the paper)

Table 12

ખુમારી	PRIDE
<p>'જૂઠ બોલે કેઅંગા કાટે' માટે આપણે સત્ય બોલવું જરૂરી છે? સત્ય તો આપણી ખુમારી છે મજભૂરી નથી.</p> <p>સત્ય નહીં બોલીએ તો ક્રોયલના ટફુકાને મરેલી માછલાની જેમ કાગડો ચાચ મારો મારાને ચૂંથી નાખશે.</p> <p>અફવાગો પર નભતા સમાચારો સવારના ઘોરમાં ઊરે છે કાળ સૂર્યની જેમ.</p> <p>સત્યથી સત્યાગ્રહ સુધીની આપણી ચાત્રામાં આપણને મળે છે પગ વિના ચાલતા</p> <p>પ્રવાસીના ઓળાઓ કેવળ ટોળાઓ.</p>	<p>'It takes two to lie, one to lie and one to listen' To express truth is it imperative to hasten? Let truth be our pride greater It is not helplessness...for granted taken.</p> <p>If honest voices cease to highten Then cuckoo's song will surely quiten Like fish deaden Crow by its break smitten.</p> <p>By rumors stouten daily news happen And erupt as bright Sun blaken.</p> <p>From 'Satya' to Satyagraha' In our journey We encounter feat less shadows Of travelers Crowded and thicken.</p>
(Modi, 2007, 43)	(Translation by the author of the paper)

In the first poem look at the word 'Gayatri Mantra', in the second poem observe the phrase 'Laxman Rekha' and in the third poem feel the words like 'Satya' and 'Satyagraha'. Now this brings us back to fundamental questions of either "bringing the audience to the text." This again poses the next question - how do we treat cultures equally and remain readable and interesting? Fortunately, new and exciting forays into multilingual translational and trans-creational poetries are continually emerging. The most obvious approach in translation is using established English equivalents.

As a translator one must allow the mystery of language to come through as language in the work of art expresses power and powerlessness. It is the poet's and the translator's function to create a world with words.

As a translator I would always like to capture kaleidoscopic possibilities of interpretation. Another method of translation is that of importing words without explanation while writing in (or translating into) into dominant language.

When poet Narendra Modi renders to the words like Gayatri Mantra', 'Laxman Rekha' 'Satya' and 'Satyagraha' he does so because it places the poem firmly on his turf. Here the translator compulsorily needs to include glossary at the end of the poem. Modi writes in the language of his people and to my opinion culture contextual, ethno-Indian words have no translation and if translated forcefully they lose their original appeal and sense. They are what they are. For example say 'truth' instead of 'satya' in the context of Bhartiya Darshan go to the root of 'satya'- 'sat' and explore the unsaid layers of meanings. The word 'truth' won't convey the same sense of 'satya' in context of the poem and its setting.

By offering some Indian words of minority language as translator I am underlining the indigenous, native component of Narendra Modi's poetry. This is something like bringing the 'text to the audience.' As translator I intend that readers should understand and undertake the linguistic and cultural journey with the poet as translator.

The use of culturally contextual words and phrases in English translation is a hand extended. It is the zest of preserving the SL spirit of the original in the TL translations. Through the culture specific words and phrases poet declares to his audience that '**Meet Me Here**'; the translator re-declares repeats and reemphasizes the same. This is what we call 'bringing the audience to the text.'

To be very clear poet's or translators hand extended is by indicative of possibility of relationship between two cultures or languages. It does prompt us to ask the question – is it possible for languages to meet as equals in poetry? This is where the idea of trans- creation comes into play and where the word play gets actually interesting. Such writings / translations are typically conceived as cultural exchange and can take many forms. In this paper we have seen some poems and translations from *AANKH AA DHANYA CHEE* and it can be said that they carry much load of cultural context. The poet brings in the colours of multiculturalism, spirit of native land and a vibrant live dialogue with life. Modi's poetry so much about regional and national culture through his choice of themes, words and phrases that it becomes inevitable to maintain the same tempo in the translations.

Narendra Mod's poetry serve a positive purpose and gives social clues to the readers, without taking the reader out of the text, as typical scene setting passage might. These possessions are to be justified in the translation too. As a translator I am not translating as much as articulating a distinct or dominant global language. I am writing in the contact zone, where cultures may come together to establish ongoing relations. This contact zone is where most interesting and innovative poetry exists and live now. Different narrative voices representing different worlds sing together in bilingual, multilingual poetry leaving aside all contradictions, collaborations and cohabitutions.

Translation and trans- creation confirm that world is global village with ever expanding horizons. It is confirmed that cultures and languages are not autonomous, but plural, multilingual and dialectical. Poetry in translation is changing the scene, reminding us that language is living and breathing intertwined with culture. Thus translation is not only about new solidarities built by inter – connectedness of language. Reading and translating Narendra Modi's poetry stir up the feeling that, he is delivering the highest moments in poetic and political life.

- **Translation as Nation Building**

The translator has to maintain equilibrium between close fidelity to the original and the utter freedom from it. Sri Aurobindo is in favour of taking liberty with the original. He states that – A translator is not necessarily bound to the original he chooses; he can make his own poem out of it, if he likes and that is what is generally done (Prema, 65).

The importance of translation lies in the fact that it brings the readers, writers and critics of one nation into contact with those of others not only in field of literature alone but in all areas of development: science and Medicine, Philosophy and religion, political science and law, so on and so forth. Thus translation helps in cause of nation building. Close reading of these poems echo the idea of cosmic concord and nation building.

Table 13

ઉકો લાલ! વિજય વધાવો	RISE BELOVED SON! HAIL VICTORY
<p>વસુધાની છે વસમી વેળા માનવ સંઘા થઈ જાવ બેળા આજે વિજય વધાવો. આવો, આજે વિજય વધાવો. વરાએરને દાટી દઈને મહેક ભરેલી મારી થઈને ઉકો, જાગો, દોડો, દોડો એકમેનની સાથે રહેજો રહેશો નહીં અકેલા.</p> <p style="text-align: right;">વસુધાની છે વસમી વેળા.</p> <p>પીડિત માનવ, આર્ડ શીવન મનથી વાળીને પદ્માસન સમાજનો ચહેરો નોખો છે પણ નથી અનોખો આપણે ભીતર ભરેલા.</p> <p style="text-align: right;">વસુધાની છે વસમી વેળા.</p> <p>ધરો ધરાની ધૂળ લલાટે નહીં બેસો હિંડાળાખાટે ચલો ચલો કોઈ નવતી વાટે સ્વન્નો કંઈક સજવાં.</p> <p style="text-align: right;">વસુધાની છે વસમી વેળા.</p> <p>મારીપગાનું કામ નહીં અહીં વીર સપૂત્રનું ધામ રહ્યું અહીં ગગનનેટી જ્યકારની સાથે તરણેતરના મેળા.</p> <p style="text-align: right;">વસુધાની છે વસમી વેળા.</p>	<p>In Vasudha's woeful while All men in cluster compile Hail victory raise a smile. Come, embrace victory up stile. In abyss burry anathema futile Be earthen petrichor fetch fragrance fertile Rise, run beguile Stop being hostile Unison hand in hand pile.</p> <p style="text-align: right;">In Vasudha's woeful while</p> <p>Suffering mankind, emotions guile For a while in Padmasan reconcile Unique society, scene wile Not versatile Determinant we are yet not docile.</p> <p style="text-align: right;">In Vasudha's woeful while</p> <p>For motherland march ahead agile Forbear, down time, even for a while Let us tread neoteric path mile after mile Follow visionary dreams worthwhile.</p> <p style="text-align: right;">In Vasudha's woeful while</p> <p>Mislay difficile fragile Hail our beloved hero's aslie Here up roarious resonance facile Tarnetar transpire in graceful style.</p> <p style="text-align: right;">In Vasudha's woeful while</p>

Table 14

કારગિલ	KARGIL
<p>કારગિલ પહેલાં પણ ગયો હતો; રાઇગર હિલ પહેલાં પણ જોયો હતો ત્યારે રાજાધિરાજના શ્વેત મૈનને જીવ ભરીને જોયું હતું. આજે દરેક ટોચ ગર્જતી હતી બોખ્ય, બંદૂકની ગુજથી. બરફની શિલાઓ પર ધઘઘતા અંગારા જેવા સેનાના જવાનો જોયા. અહીં, દરેક જવાન કિસાન હતો જે પોતાની આજને વાવી રહ્યો હતો એને રક્તથી સીચી રહ્યો હતો. જેથી આપકી કાલ મૂરજાઈ ન જાય.</p> <p>દરેક જવાનની અંખમા ઉમટા સો કરોક સપનાં જોયાં પોતાની આંખની પંપણથી મોતને જકડી લેનાર વીર જોયા અને યમરાજને, એ વીરોના ચરણ ચૂમતા જોયા હતા. ધઘઘતા અંગાર જેવા વીર જવાનના ગરમ શ્વાસોથી પીગળતો બરફ જરણું બની વહેતો હતો જરણાંની ગતિમાં સમાયેલા સુજલામ્ભ, સુફલામ્ભ, ભારતનો ભાવ અને જરણાંની કૂખથી કુટું હતું વંદ માતરમ્ભનું ગાન.</p>	<p>Kargil Previously also I did visit; Tiger hill Antecedently also I did see Thereupon I observed mighty monarch's Fair silence. Today Every peak roared With call of ripples and bombs, On the snow clad peaks Glow fiercely, emit spark Army Jawans. Here, Each jawans A farmer Sowing anticipating moments Nurturing them with life-blood. So that Our tomorrows Won't wither away.</p> <p>In every Jawan's eye Ascent Hundred- croer heroic dreams Death lightly caged In their gallant gaze And angel of death, Were seen kissing their feet With gracious gasp Of valiant heroes Melt the icy chill Streaming Embracing ‘Sujalam’, ‘Sufalam’, Voicing India Springing from the womb of streams The devotion of “Vande Matram”.</p>
(Modi, 2007, 40-41)	(Translation by the author of the paper)

Table 15

આશ	HOPE
અજવાળાની આશા લઈને અંધારા ઉલેચ્યાં. માનાં અંધારા ઉલેચ્યાં. અજવાળાની આભા લઈને અંધારા ઉલેચ્યાં. માનાં અંધારા ઉલેચ્યાં.	Hark happy hope thou hast cast away despair dark. Thou hast cast away motherland's despair dark. Hark shinning splendor thou hast cast away dolent stark. Thou hast cast away motherland's despair dark.
કલાકણી વીધી કાલિમા ઉજસને અવ નહીં કોઈ સીમા. જ્યોતિ આજે પ્રગતી ઉડી. જાણે નવ-રંગી પરવાળાં. અજવાળા અજવાળા. આજે અજવાળા અજવાળા. અજવાળાની આશા લઈને અંધારા ઉલેચ્યાં.	Time wheel sharp pierced the mask Boundess brilliance spark. Manifesting lustrous arc Like Kaleidoscopic coral disembark. Bright light embark. Abreast alight in all quarters defeat dark.
ગતિ એક ને મતિ એક ને પ્રગતિનો પણ પંથ એક છે. અચળ ટેક ને અચળ નેક ને જીવનભારનો ભેખ એક છે. કુસંપના તો કાયમ માટે વાસી દીઘાં છે તાણાં. અજવાળા અજવાળા. અજવાળાની આશા લઈને અંધારાં ઉલેચ્યાં. ધરણ-ક્રીતિની કોઈ તમા નહીં, કોઈ ગમા કે અષાગમા નહીં, હૈયામાં તો સદા ક્ષમા રહી. હૃદયને રામ તણાં રખવાળાં. અજવાળા અજવાળા. અજવાળાની આશા લઈને અંધારા ઉલેચ્યાં.	Hark happy hope thou hast cast away despair dark. Stride continual drive equal: bulwark Progress pace parallel Ozark. Frim affirmation fair declaration marque Constant devotion land-mark. Discord discarded check-mark. Aglow alight pitch-dark. Hark happy hope thou hast cast away despair dark. Fame-name just debark Like-dislike shun remark, Hark, compassion heart's monarch Thou wakeful keeper to thee we lark. Glorious brilliance our hallmark. Hark happy hope thou hast cast away despair dark.
(Modi, 2007, 26-27)	(Translation by the author of the paper)

In present context of national growth, trans- creation and translation is an important medium of communication. Due to modern techno gadget communications the role of translation has widened its horizons. Translation is a tool of bringing national integration on national platform and at international plane it brings nations together and makes the world a better place to dwell.

Paul St. Pierre reiterates the concept of translation as nation building in following words- The importance of translation can be located in the fact that translations brings the readers, writers and critics of one nation into contact with those of others, not only in the field of literature but in all areas of human development: science and philosophy, medicine, political science, law and religion, to name but a few. Translation in this way plays an essential role in determining how a nation establishes its identity in terms of others, be this through *opposition* to foreign influences, through *assimilation* or "*naturalization*" of the foreign whereby differences are erased to as great a degree possible, or through imitation of another, usually dominant culture. These are all different strategies of translation, becoming possibilities at different moments in history and underlining the various types of relations between nations which can exist. There is, thus a particularly strong interconnection between translation and the constitution of national identity, and the study of translation can be useful - in determining the nature of this national identity, and the nature of the relation one nation institutes with others. Seen in this light, translation is a social practice with a definite role to play within a given society, serving in a sense as a form of selection process restricting, conditioning, and in any case modulating cultural immigration. Through translations nations define themselves and in doing so they define others (Das, Pierre, 1998, 68 -69).

In a way translation is power and it is a means to express culture, religion and national identity. Hence translation can be taken as power and it can be linked with force and spirit of nation building. The role of translation in nation building cannot be disregarded.

CONCLUSIONS

Narendra Modi's poetry in journey of translation unfolds that; poetry communicates through language, language consists of words, and words of particular language has its own cultural, national, social, political and many other seen and veiled contexts. The poet Narendra Modi is always in communion with cosmic consciousness building collective concord transporting the idea of nation building, which is to be decoded by reader / translator eventually. As a poet Narendra Modi's motion is always the motion of giving himself; it is a great penance. As a translator if not exact spirit retained it is followed as a disciple follows the master with humble *Namaskar*.

Our imagination is highly enriched while journeying through *AANKH AA DHANYA CHEE*; however, we cannot help look twice at our own reflection and this wonderful world around us. Throughout our journey we feel the assertive presence of the poet, by the end of the journey the divinity in assertion is transferred to whom so ever that comes in touch with the poet. One starts the journey alone poet happens to be a cheerful companion. As poet, reader and translator come together they complete a circle and proceed towards a greater charisma forming a **divine metrics**. It creates a collective harmony embracing the thought of nation building and cosmic concord.

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